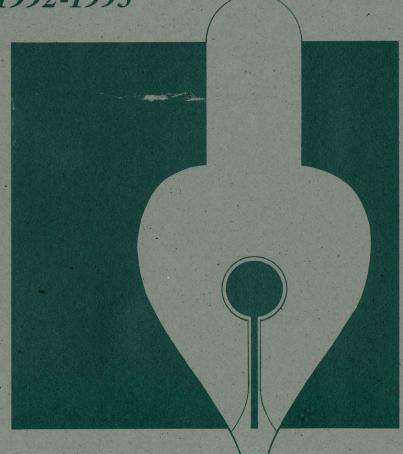


FACULTY OF ARTS & SCIENCE Department of English

CREATIVE WRITING
1992-1993



The English Department has been offering courses in Creative Writing for well over two decades. The Program has expanded from tentative beginnings to become the training ground for a whole generation of new writers, many of whom have gone on to successful careers in writing, teaching, editing and publishing.

The success of the Program is largely due to the unique community of practicing writers of which the student becomes an active member. It includes a permanent faculty of poets, playwrights and fiction writers with national and international reputations, a dedicated and highly qualified staff of part-time instructors, and a distinguished writer-in-residence, annually rotating among the genres, as animator and resource person. The names of our permanent faculty as well as of the current part-time staff, along with a mini- biography for each, are listed in this brochure.

The Program has evolved over the years, adding new areas of specialization and expanding others. Thus we now offer, in addition to the traditional genres, advanced workshops in scriptwriting for all the media, in writing for children, in the field of editing and publishing, and in the art of literary translation. To playwrights we offer a unique opportunity in our Specialization in Creative Writing and Theatre. We now have an Honours Program in Creative Writing and English for those who wish to go on to do graduate work. The Creative Writing option of our M.A. constitutes the final stage of training in the field and is intended only for those with a professional commitment.

The Program is enriched by special workshops, colloquia and a series of Writers' Readings, which are offered on an extra-curricular basis. Also, we have recently established "The Irving Layton Awards for Creative Writing" to encourage and reward excellence among our writing students.

To enter the undergraduate program you must submit a portfolio of approximately 20 pages of your best writing (poetry, fiction or drama) along with a "letter of intent". We are looking for talent, as well as evidence of commitment to the craft of writing. (For graduate enrollment, see page 7.)

The Staff in Creative Writing

#### 42 credits B.A. Major in Creative Writing

12 credits chosen from 225, 226, 227

6 credits chosen from 425, 426, 427

6 credits chosen from 410, 411, 412, 413, 414, 425, 426, 427, 499

6 credits chosen from 238, 290, 293, 370, 371, 372, 375, 379, 440

12 elective credits in literature courses

NOTE Admission to introductory courses (English 225, 226, 227) and to the Major in Creative Writing is by the submission of a portfolio of written work. This portfolio of approximately 20 pages of writing in any genre should be submitted at least four weeks prior to registration. Given the competition for places, early submission is advisable.

MAJOR IN CREATIVE WRITING

Students who have no portfolio may wish to enrol in English 224 to

prepare themselves for later application.

Students wishing to proceed to an advanced course must achieve a final mark of B or better in an introductory course.

#### MINOR IN CREATIVE WRITING

## 30 credits Minor in Creative Writing

12 credits chosen from 225, 226, 227

12 credits chosen from 410, 411, 412, 413, 414, 425, 426, 427 (at least 6 credits must be chosen from 425, 426, 427)

6 elective credits in literature courses

# JOINT SPECIALIZATION IN PLAYWRITING (ENGLISH & THEATRE)

# 60 credits Specialization in Playwriting

12 credits ENGL 227, 427

12 credits in Drama chosen from ENGL 235, 236, 267, 277, 318, 320, 335, 369, 379, 392

At least 3 credits must be in twentieth century drama

6 elective credits in English Literature or Creative Writing

12 credits THEATRE 240, 420

3 credits Theatre Performance201, 211

3 creditsProduction

12 credits Department of Theatre electives

#### HONOURS IN ENGLISH AND CREATIVE WRITING

# 60 credits B.A. Honours in English and Creative Writing

12 credits chosen from ENGL 225, 226, 227

6 credits chosen from ENGL 425, 426, 427

6 credits chosen from ENGL 410, 411, 412, 413, 414

- 6 credits chosen from ENGL 224, 398\*, 399\*, 410, 411, 412, 413, 414, 425, 426, 427, 470, 499\*
- 6 credits: Genre, critical readings and survey courses from ENGL 256, 257, 258, 263, 271, 273, 275, 277, 280, 281, 282, 283, 284, 384 (To be taken within the first 24 credits in English)
- 12 credits chosen from:
  - a) Early, medieval and 16th century from ENGL 262, 312, 313, 314, 315, 316, 317, 318, 430, 432
  - b) 17th and 18th centuries from ENGL 320, 326, 327, 328, 332, 333, 334, 335, 347
  - c) Romantic and Victorian from ENGL 338, 339, 340, 342, 343, 344, 348

(No more than 6 credits from any one of the three sections)

- 6 credits Modern British, European, Anglo-Irish and American from ENGL 300, 301, 303, 305, 307, 308, 311, 319, 355, 356, 357, 357, 359, 365, 366, 367, 369, 390, 392
- 6 credits Canadian Literature from ENGL 290, 293, 370, 371, 372, 375, 379, 440
  - \*NOTE with Departmental approval when the subject is designated as appropriate for the Creative Writing option.

#### **UNDERGRADUATE COURSES**

ENGLISH 224 The Creative Process. This is a series of lectures and discussions on aspects of the writing life, including technique, literary influences, sources of inspiration, revision and process. Material will be drawn from texts, letters, worksheets, and biographies of well-known poets, prose writers and playwrights as well as from the instructor's own experience. Students will be invited to read widely, participate in discussions, write papers and engage in some writing of poetry, fiction, or drama. This course is open to all students. (3 credits)

ENGLISH 225 Creative Writing: Poetry. A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and at the discretion of the instructor, the study of selected poems. (6 credits) Admission by portfolio only.

ENGLISH 226 Creative Writing: Prose. A seminar in the techniques of short fiction, including investigations of and exercises in a variety of creative and technical problems, as well as analysis and criticism of the students' own work. Students may be required to read selected works of short fiction. (6 credits) Admission by portfolio only.

ENGLISH 227 Creative Writing: Drama. A seminar in the writing of plays, including an exploration of dramatic forms and techniques. The students are expected to submit work of their own for discussion and analysis. (6 credits) Admission by portfolio only.

ENGLISH 410 Non-Fiction Writing. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for students who intend to become professional writers of the forms of non-fiction (such as journals, personal essays, biographies, autobiographies, and reviews). (6 credits)

ENGLISH 411 Script Writing for Radio, Screen & T.V. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop for the composition and development of creative scripts for radio, screen and T.V. In any one year, the course may concentrate on one or two of these areas. (6 credits)

ENGLISH 412 Writing of Children's Literature. Prerequisite: English 225, 226, 227 or permission of the Department. A workshop in the writing of prose, poetry and drama for children. This course will involve an exploration of the literary techniques appropriate to the sensibilities of children and their world. (6 credits)

ENGLISH 413 Editing, Publishing & Creative Research. Prerequisite: English 225, 226, 227 or permission of the Department. This course deals with such areas as magazines, small presses and anthologies that stimulate and promote literary activity. Emphasis will also be given to the research problems peculiar to the creative writer. (6 credits)

ENGLISH 414 Literary Translation. Prerequisite: English 255 or Permission of the Department. Advanced workshop in the theory and practice of literary translation. Students are expected to be bilingual and to have some experience in translating literary texts. The emphasis will be on English and French, but other languages may be included, depending on the special competence of the instructor. The course is not intended for students to upgrade their bilingualism. (6 credits)

ENGLISH 425 Advanced Creative Writing: Poetry. Prerequisite: English 225 or approved work. A workshop in the writing of poetry. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its material and techniques, to demonstrate their further progress in the craft. (6 credits)

ENGLISH 426 Advanced Creative Writing: Prose. Prerequisite: English 226 or approved work. A workshop in the writing of fiction. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

ENGLISH 427 Advanced Creative Writing: Drama. Prerequisite: English 227 or approved work. A workshop in the writing of plays. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with its materials and techniques, to demonstrate their further progress in the craft. (6 credits)

# M.A. IN ENGLISH (CREATIVE WRITING OPTION)

The Creative Writing option requires a major in English or its equivalent with at least a B+ average, together with a portfolio of the applicant's creative work. The portfolio will be evaluated by the members of the Creative Writing Faculty. Six copies of an admission portfolio of approximately 25-40 pages should be submitted before February 1 (further details available from the graduate program director).

To enter this program, a candidate must have applied specifically for the Creative Writing option. A fully qualified candidate is required to take a minimum of twelve, 600-level credits in the writing of prose, poetry, and/or drama. No more than six creative writing WORK-SHOP credits may be elected in any year. After completion of course work the candidate shall submit a creative writing thesis of book length and of a nature approved by the Graduate Committee. The program in Creative Writing has a residence requirement of five terms. A candidate will enrol for English 692: Creative Writing Thesis.

For further information, write to Susan Brown, Graduate Secretary, Department of English, LB 501-1, Concordia University, 1455 de Maisonneuve Blvd. West., Montreal, Quebec, H3G 1M8 or telephone (514) 848-2344.

### **GRADUATE COURSES**

	ENGLISH 670	Techniques of Fiction (3 credits)
	ENGLISH 671	Problems of Fiction (3 credits)
	ENGLISH 672	Problems & Techniques of Fiction (6 credits)
I	ENGLISH 673	Drama Workshop (6 credits)
ı	ENGLISH 674	Prose Workshop (6 credits)
I	ENGLISH 675	Poetry Workshop (6 credits)
I	ENGLISH 676	Techniques of Poetry (3 credits)
I	<b>ENGLISH 677</b>	Problems of Poetry (3 credits)
I	ENGLISH 678	Techniques & Problems of Poetry (6 credits)
I	ENGLISH 679	Selected Area 1, Creative Writing Tutorial
		(3 or 6 credits)
	ENGLISH 692	Creative Writing Thesis

## WRITERS-IN-RESIDENCE 1992-93



Sharon Thesen was born in Saskatchewan, but has lived for many years in Vancouver, where she teaches at Capilano College. Her publications include Artemis Loves Romance, Holding the Pose, Confabulations (which was nominated for the Governor General's Award), The Beginning of the Long Dash, The Pangs of Sunday: Selected and New Poems, and The New Long Poem Anthology.



Roo Borson was born in California, but now makes her home in Toronto. She studied Creative Writing for her M.F.A. at the University of B.C. Her books include Landfall, Rain, A Sad Device, The Whole Night Coming Home, and Intent, Or the Weight of the World. Her work has been widely anthologized and translated. She has twice won prizes in the C.BC. Literary Competition and was nominated for the Governor General's Award.

## PAST WRITERS-IN-RESIDENCE

1978-79 Len Petersen (playwright)

1979-80 F.R. Scott (poet)

1980-81 John Metcalf (prose writer)

1981-82 Michel Tremblay (playwright)

1982-83 Lionel Kearns (poet)

1983-84 Adele Wiseman (prose writer)

1984-85 Margaret Hollingsworth/

Erica Ritter (playwrights)

1985-86 Patrick Lane (poet)

1986-87 Clark Blaise (prose writer)

1987-88 Jack Winter (playwright)

1988-89 Chris Scott (prose writer)

1989-90 Irving Layton / Mary di Michele (poets)

1990-91 Vittorio Rossi (playwright)

1992-93 Gail Scott (novelist)



ROBERT ALLEN is the author of seven books of poetry, including Blues & Ballads, Wintergarden, One Night at the Indigo Hotel and Magellan's Clouds, Poems 1971-1986. He has written a two-part novel, The Hawryliw Process. A founding editor of The Moosehead Review (now The Moosehead Anthology, an annual collection of the best contemporary writing), his most recent work is The Lyric Paragraph, a collection of Canadian prose poems, and A June Night in the Late Cenozoic, a volume of short stories.



HENRY BEISSEL poet, playwright, translator, editor. Among his works are New Wings for Icarus, A Different Sun, Goya and the internationally successful Inook and the Sun which Stratford premiered in 1973. From 1963 to 1970 he edited Edge, a journal of the arts, literature and politics. More recent publications include Under Coyote's Eye, the two poetry cycles Cantos North and Season of Blood, his translations of Ibsen's Hedda Gabler, Mrozek's The Emigrants, and Huchel's A Thistle in His Mouth, his Poems New And Selected, and two new plays, The Noose & Improvisations for Mister X.



TERENCE BYRNES is a writer, editor and anthologist whose work has appeared in magazines ranging from Science to Rolling Stone. Byrnes is the author of a collection of short stories, Wintering Over, and the editor of an anthology of short fiction, Matinees Daily. His current work includes a series of feature articles about the Montreal area, and short stories inspired by the research for these features.



MARY DI MICHELE is a poet, fiction writer, and anthologist. She won first prize in the C.B.C. Literary Competiton in 1980, the National Magazine Gold Award in 1982, and was shortlisted for the 1990 Trillium Award for Luminous Emergencies. Her other works include Mimosa and Other Poems, Necessary Sugar, Anything Is Possible, and Immune to Gravity. She has completed a novel.



GARY GEDDES has published poetry, fiction, drama, criticism, translation, and anthologies. The Acid Test won the national poetry prize in 1980; The Terracotta Army won the Americas Best Book Award in the 1985 Commonwealth Poetry Competition; and Hong Kong won the National Magazine Gold Award in 1987 and the Writers' Choice Award in 1988; No Easy Exit/Salida difícil won the 1989 Lampman Prize. His recent works are Light of Burning Towers: Poems New and Selected, Letters from Managua, and Compañeros.



RICHARD SOMMER is a poet and scholar. He is the author of Ritual Origins of the Odyssey; and co-author of Strangers and Pilgrims: The Journey in Literature. His books of poetry include Homage to Mr. MacMullin, Blue Sky Notebook, Left Hand Mind, Milarepa, The Other Side of Games, Selected and New Poems, and Fawn Bones.

#### ADJUNCT PROFESSORS

IRVING LAYTON has published over fifty books including poetry, short stories and polemical essays. Recent publications are his memoir Waiting For the Messiah, Final Reckoning: Poems 1982-1986, and Fortunate Exile. 1989 will see the publication of A Wild Peculiar Joy: Selected Poems 1945-1988. Irving Layton/Robert Creeley Correspondence and his Selected Letters 1934-1988. A volume of critical essays on his work as well as a bilingual edition of his selected poems Tutto Considerato: Poesie 1945-1988 is being published in Bologna early this year. His work has been translated into more than twenty languages. He has been nominated by S. Korea and twice by Italy for the Nobel Prize.

ELIZABETH SPENCER is the author of several highly acclaimed novels, including The Light in the Piazza and The Salt Line. Her stories have been published extensively in U.S. and Canadian magazines, including The New Yorker, Atlantic, McCall's and Chatelaine, and have been selected as prize stories for the O. Henry Award and Best Canadian Stories. Her collection of 33 stories, The Stories of Elizabeth Spencer, won the Medal of the American Academy. Her most recent collection of stories is Jack of Diamonds (1988).

MICHEL TREMBLAY was born in 1942 in Chicoutimi. He is the author of over 16 plays, 4 filmscripts, 4 novels, a book of short stories and numerous songs for Pauline Julien. A strong voice for Quebec, Michel Tremblay has not only achieved popularity among his people, but he is recognized throughout Canada as our foremost playwright. Plays like Hosanna, Les Belles Soeurs and A Toi, Pour Toujours; Ta Marie-Lou have been extensively translated and performed in Canada and abroad. Bonjour la Bonjour was performed in Japan in a Japanese translation. Among his more recent works are Des Nouvelles d'Edouard (1984) and Le Coeur Découvert (1986).



CAROL BOLT is an acclaimed and prolific playwright, author of twenty-seven stage plays, including One-Night Stand, Red Emma—Queen of the Anarchists, Gabe, and Buffalo Jump. Her television, radio, and film credits are extensive and she has received numerous awards, including the Chalmer's Award, the Canadian Film Award, and the Gold Medal for Drama in the Radio Festival of New York. She has had seven writer-in-residencies.



MICHEL CHOQUETTE has been actively involved in writing, music and filmmaking since the 1950's. He performed across North America as a comedian, and from 1970 to 1973 he was a contributing editor at *National Lampoon Magazine* in New York. Since then he has been writing and directing documentary films for the National Film Board of Canada and collaborating on various feature film projects here and in the U.S. He has taught script writing at Concordia since 1985 and, more recently, fiction and comedy writing.



LINDA GHAN writes fiction (adult and children's), nonfiction and drama (stage and media). She has also worked as a radio and print journalist. Publications/productions include O'Hara, a CBC radio series; Beauty and the Beast, which toured Montreal Schools; The Conversion, winner of the first Chatelaine Fiction Contest. Her first novel, A Gift of Sky, was published in 1988. She is currently researching a new script, and writing a full-length play for Black Theatre Workshop.



P. SCOTT LAWRENCE is a writer, anthologist, and editor whose work has appeared in a number of publications. He is the author of a collection of short fiction, Around the Mulberry Tree, and the editor of the anthology Souvenirs: New English Fiction from Quebec. He also contributes book reviews, features, and photoessays to the Montreal Gazette and other publications. He is currently working on a novel.



ROBERT MAJZELS edited the Moosehead Anthology (1987-88) and The Guerrilla is Like a Poet, an anthology of poems from the Philippines. His play Prodigal Son (now called This Night the Kapo) was part of Playwrights Montreal's Theatre Works in 1987. He has also worked as a film script consultant and translator for Claude Jutra during 1986, and Anne Henderson (Holding Our Ground, NFB) in 1988. His novel Hellman's Scrapbook is forthcoming from Cormorant Books.

NOTE: Students interested in enrolling in English 225, 226, or 227, who have not already been accepted formally into the Creative Writing Programme or who have not already taken one of these Creative Writing courses, must first submit a 20-page portfolio of their work to the Director of Creative Writing at least three weeks in advance of the day upon which they plan to register for their other courses.

224/4 The Creative Process (3 credits)

Sec. AA Wednesday 18:05-20:10 Robert Allen

This is the introductory course in Creative Writing. It will consist of lectures, discussion, in-class writing exercises, etc., all intended to get students thinking about how and why we write. A second, more practical aim is to help students get together a portfolio of original work which will qualify them for the workshop courses in creative writing. Requirements will include several short writing projects, a critical paper, and fifteen to twenty pages of polished work. Students will also be asked to keep a writing journal.

225/3 Creative Writing: Poetry (6 credits)

Sec. 01 Tuesday 11:45-14:30 Richard Sommer

A seminar in the writing and criticism of poetry, including detailed discussion and written criticism of the students' work, and, at the discretion of the instructor, in-class writing experiments and the study of selected published poems.

Sec. AA Wednesday 16:05-17:55 Henry Beissel

This is an introductory workshop in the writing of poetry. The emphasis will be on the craft. Students are expected to acquire proficiency in the use of the basic tools available to them: stanzaic forms, rhythmic devices, structural strategies, etc. Weekly exercises will be critiqued by all participants. Regular attendance is essential. Students are also required to study selected poems from *The Norton Anthology of Poetry*.

226/3 Creative Writing: Prose (6 credits)

Sec. 01 Thursday 11:45-14:30 Robert Majzels Sec. AA Wednesday 20:25-22:30 P. Scott Lawrence

A practical seminar in the techniques of fiction writing, with special emphasis on the short story. Students will be required to submit for class

discussion a minimum of four short stories during the year and to hand in a final portfolio of at least thirty pages of revised work. They will also be expected to bring to class written critiques of the work under discussion. There will be extensive analysis and criticism of the students' own work. There is no required text, but students are advised to avail themselves of a good contemporary anthology and to read widely in the genre.

Sec. A Tuesday / Thursday 13:15-14:30 Gary Geddes

This is a worskhop in the writing of short stories, a form which has been described variously as a *joke*, an act of rebellion, a wonderfully evolved mandible, and a flash of fireflies. The short story demands a writer's full attention. Students in this class will be expected to read widely in the genre, attend all classes, write critiques on the work of their classmates, and submit a minimum of four stories (approximately thirty pages of original work).

## 226/4 Creative Writing: Prose (6 credits)

Sec. BB Tuesday / Thursday 18:05-20:10 Linda Ghan

An introductory workshop in the writing of prose fiction, with particular emphasis on the short story. We will spend much of our time exploring the various means by which a writer's experience and ideas may be crafted and transformed into effective and compelling works of fiction.

Because we will be fitting the work of a full academic year into a single term, the work-load will be intense. Each student will be required to submit thirty pages of fiction to the class for analysis and discussion. Certain exercises and readings may be assigned, and students are expected to read widely. Because this is a workshop, attendance and written critiques are essential.

# 227/3 Creative Writing: Drama (6 credits)

Sec. AA Monday 18:05-20:10 Carol Bolt Sec. BB Tuesday 20:25-22:30 Carol Bolt

This is a seminar in the writing of plays. The objective is for each student to devolop an appreciation for dramatic forms and techniques and to complete a number of writing assignments, including a carefully revised one-act play by the end of the year. Students are expected to prepare written critiques of one another's work and to participate in class discussions; they should also read extensively from a list of plays provided at the beginning of the year.

Suggested reading: B. Grebanier, How To Write for the Theatre (Barnes & Noble), K. Johnstone, Impro (Methuen), T. Cole, ed. *Playwrights on Playwriting* (Hill & Wang), B. Matthews, ed. *Papers on Playmaking* (Hill & Wang).

NOTE: to proceed to 400-level genre courses, students must have achieved a 'B' grade in English 225, 226, or 227.

Admission to English 499 requires a 'B' in English 425, 426 and permission of the instructor.

## 410/3 Non-Fiction Writing (6 credits)

Sec. AA Monday 20:25-22:30 Linda Ghan

Prerequisite: One of English 225, 226, 227 or permission of the Department.

A workshop for those who wish to become professional writers of non-fiction forms (e.g. biography, autobiography, travel, reviews, feature articles). Students are expected to read widely in the genre, including collections of essays by well-known masters, and to prepare written critiques of one another's work to aid in the classroom discussion. Students will explore the writing of non-fiction not merely as a craft, but as an art. Regular attendance and a minimum of forty pages of original work will be required.

# 411/3 Script Writing for Radio, Screen & Television (6 credits)

Sec. AA Monday 16:05-17:55 Michel Choquette Sec. BB Tuesday 20:25-22:30 Michel Choquette

Prerequisite: English 225, 226, 227, or permission of the Department.

A workshop designed for students who are seriously interested in learning to write for the screen. Particular emphasis will be put on the practical considerations of writing professional-quality screenplays; narrative structure, plot, dialogue, as well as character and story development will be studied as interdependent elements of successful cinematic writing. Each student will be expected to write three original short subject scripts of increasing length as the course progresses. Students will first submit a very concise synopsis of their film idea as well as a series of blocking cards showing the major plot events of the story. Each idea will be discussed in class in order to determine if it shows enough promise. It will then be further broken down into scene cards. These cards will be analyzed by the class in terms of the structure of the proposed film: Do the scenes flow well? Is the buildup credible and dramatically successful? Does the ending work? The scene cards will be reworked until the student has a structurally sound film. Then a detailed narrative synopsis of the story will be written before any work on the script proper is undertaken. Students will be required to submit their scripts in the standard professional format. Great importance will also be placed on the writing of naturalsounding, concise dialogue and on the student's understanding and use of the visual potential of the film medium.

Evaluation: Each student will develop and submit an original 15-minute and 30-minute script. Regular attendance and constructive contribution to the development of other students' scripts are imperative for the successful completion of this course. There will also be several short in-class assignments.

# 412/3 Writing of Children's Literature

Sec. AA Wednesday 18:05-20:10 Henry Beissel

Prerequisite: English 225, or 226, or 227 or permission of the Department.

This is a workshop in the practice of writing for children. Poetry, prose and plays may be dealt with, depending on the talents and work of participating students. Written work is expected on a weekly basis and will be discussed in class. This is an advanced workshop and innocence is therefore an unsound basis for taking it.

The following books will help you to a better understanding of what it means to write for children: Sheila Egoff, The Republic of Childhood, Oxford, 1975; S. Egoff, G.T. Stubbs, and L.F. Ashley, eds., Only Connect, Oxford, 1980; Francelia Butler, Sharing Literature With Children, Longmans, 1977.

# 413/3 Editing, Publishing and Creative Research (6 credits)

Sec. AA Thursday 20:25-22:30: Simon Dardick

Prerequisite: Completion of one of English 225, 226, or 227, or permission of the Department.

Writers, even more than other professionals, have found they must have a broad base in the activities of the culture if they are to have both the financial support for their work and the moral support that is essential to vital and engaged writing. For that reason, many have acquired skills as printers, editors, publishers, translators, interviewers, and arts commentators and administrators.

This course is directed to some of these practical ends. In preparation, students should acquaint themselves as much as possible with various trade publications such as Quill & Quire, Publisher's Weekly, and Books in Canada and make themselves familiar with a number of Canadian literary magazines and small presses.

The course will be conducted primarily as a workshop, but there will be guest lectures and hands-on experience.

# 425/3 Advanced Creative Writing: Poetry (6 credits) This course is cross-listed with Engish C672/3 AA

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Sec. AA Tuesday 16:05-20:10 Sharon Thesen and Roo Borson

Prerequisite: A minimum grade of B in Engl 225 or approved work.

A workshop in the writing of poetry. The students are expected to enter this course with competence in the fundamentals of the form, and to go on, by experimenting more fully with the materials and techniques, to demonstrate their further progress in the craft.

Students will be expected to read widely in the genre, expanding their awareness of form and experiment, and to submit 25 pages of written work; they will also be required to participate actively in the workshop, through written critiques and discussion of one another's poems.

## 426/3 Advanced Creative Writing: Prose (6 credits)

Sec. AA Monday 18:05-20:10 Terry Byrnes

Prerequisite: A minimum grade of B in English 226 or aproved work

An advanced workshop in writing and reading fiction, with particular (but not exclusive) emphasis on the short story. Students entering this class should have some knowledge of modern fiction and be able to apply their knowledge to the discussion of other students' work. The minimum requirements for this class are: the completion of forty pages of fiction; class attendance; participation in workshop discussions.

Sec. BB Thursday 18:05-20:10 Gary Geddes

Prerequisite: A minimum grade of B in Engl 226 or approved work.

Raymond Carver has described the writing of short fiction as a fierce pleasure. The aim of this advanced workshop is to hone the skills of short fiction writers, so that they will experience both the pleasures and challenges of the form, and to encourage formal experiment.

Students will be expected to read widely in contemporary short fiction and its theory, participate fully in workshop discussions, write critiques of the stories of classmates, and complete forty pages of original work.

Recommended reading: The Story & Its Writer (St. Martin's Press), The Northon Anthology of Short Fiction, The Art of Short Fiction (Harper Collins).

Sec. CC Wednesday 16:05-17:55 P. Scott Lawrence

Prerequisite: A minimum grade of B in Engl 226 or approved work.

This is an advanced workshop in the writing of fiction. Students entering this course should have a broad knowledge of modern fiction, and a firm grasp of the fundamentals of the various prose forms.

The workshop will give students the opportunity to explore in detail the variety of techniques that enable a writer to transform his or her materials into effective and compelling works of fiction.

The minimum requirements for this class are: the completion of forty pages of fiction, class attendance, and active participation in workshop discussions. A list of suggested readings will be handed out in the first class.

427/3 Advanced Creative Writing: Drama (6 credits)
This course is cross-listed with Engl 673/3 AA

Sec. AA Thursday 18:05-20:10 Carol Bolt

Prerequisite: A minimum grade of B in Engl 227 or approved work.

The instructor of this advanced workshop will assume that the students already possess some skills in the development of a plot, the creation of character, and the writing of dialogue. However, emphasis will be placed on other strategies, such as the monologue, the two person scene, the three person scene, and the ensemble scene. Students will be expected to participate in workshop discussions, learn the art of revision, and complete a full-length script by the end of the year. Plays from contemporary playwrights will be read and discussed.

Recommended reading: Playwriting: How to Write for the Theatre by Bernard Grebanier and The Art of Dramatic Writing by Lajos Egri.

499/3 Ceative Writing: Border Lines, Border Crossings (Cross-Genre Writing)

Sec. AA Wednesay 16:05-17:55 Mary di Michele

Prerequisite: a B in English 425 or 426 and permission of the intrstucor

Annie Dillard in *Living By Fiction* discusses Michael Ondaatje's *The Collected Works of Billy the Kid* as a novel; this is a book which won the Governor General's Award for poetry in Canada in 1970. The crossing of the genres of poetry and prose will be the focus of this course. We will explore and use models for writing, texts which elude or cross conventional limita-

tions of genre and create 'new' or hybrid forms such as the prose poem, parafiction, and sudden fiction. Works by such authors as Atwood, Baudelaire, Brossard, Borson, Dewdney and Ondaatje will be studied. The interests of the students will also be reflected in some of the texts we study closely in class. Students are to submit their writing to the workshop regularly and written critiques of these pieces will serve as the basis for class discussion. A final portfolio of thirty pages of revised work must be submitted for the last class.

#### **GRADUATE COURSES**

670/2 Techniques of Fiction (3 credits)

Sec. AA Monday 20:25-22:30 Mary di Michele

The critical interests of the writer are in many ways different from those of the general reader or student of literature. The writer must read widely from contemporary works of fiction, focusing on craft, the process of story telling: structure, development, voice, texture and point of view. To unravel the process from the finished work we need to learn to read backwards.

The subject of this class is the writing of short fiction through a study of contemporary books. The interests of members of the class as well as the instructor will determine the authors studied and areas of concern examined, such as the fictional representation of issues of race, gender and ethnicity, the politics of postmodernism, the linked short fiction sequence, etc.

One seminar presentation is required and one paper.

Required reading: *The Art of Fiction* by John Gardner, *Living By Fiction* by Annie Dillard, *The Politics of the Postmodern* by Linda Hutcheon.

# 671/4 Problems Of Fiction (3 credits)

Sec. AA Monday 20:25-22:30 Robert Allen

This course, intended primarily for graduate students in Creative Writing, is a discussion of contemporary issues in the writing of longer fiction. Though it is designed more as a reading than a writing seminar, students will have the opportunity to discuss their own fiction in relation to the work of such writers as Gilbert Sorrentino, Thomas Pynchon, Malcolm Lowry, Nadine Gordimer, Margaret Atwood, Joyce Carol Oates, John Berger, Julian Barnes, A.S. Byatt, Richard Ford, Julio Cortázar, Vladimir Nabokov, Anne Beattie, William Gass, and Italo Calvino, to name a few of those discussed in recent years. The emphasis will be practical and critical, with an eye to approaches that

might prove useful to someone writing a novel. Students will be required to present one seminar and writer one paper. A list of suggested critical reading will be provided in the first class.

# 672/3 Poetry Workshop (6 credits)

Section AA Tuesday 18:05-20:10 Sharon Thesen and Roo Borson

This course is cross-listed with 425/3. Please refer to 425 for course description.

## 673/3 Drama Workshop (6 credits)

Sec. AA Thursday 18:05-20:10 Carol Bolt

This course is cross-listed with undergraduate 427/3. Please refer to 427 for course description.

#### 674/3 Prose Workshop (6 credits)

Sec. AA Wednesday 18:05-20:10 Terry Byrnes

Through intensive discussion of students' work, we will develop a clear notion of fiction writing as an art, craft, and profession. Each student will be required to produce a substantial body of original fiction—short stories, novella, novel, or any of that loose collection of forms sometimes called "new fiction"—and to participate in class discussions. While extensive background preparation in the critical theories of fiction is not essential, it is assumed that students entering this class have already begun to master some of the techniques of fiction and have read widely.

Writing fiction is both the means and the goal of this class. Students should be prepared to discuss each other's work in detail and make, whenever possible, useful comparisons with published fiction.

#### **COURSES IN CANADIAN LITERATURE**

ENGLISH 238 Canadian Children's Literature. This course examines the ways in which elements of the Canadian experience, such as language, setting, folklore, and history, have contributed to the content and tradition of children's literature in Canada. (3 credits)

ENGLISH 290 Canadian Literature. An introductory survey of Canadian prose and poetry, written in or translated into English, from their origins to the present. (6 credits) Note: This course may not be taken for credit with either Engl 291 or 292.

ENGLISH 293 Recent Experiments in Canadian Writing. A study of recent works of poetry, fiction, and drama, some of which break with traditional notions of genre, form and content. Attention is paid to the works of authors such as Kroetsch, Ondaatje, Kogawa, Findley, Walker, Tremblay and Marlatt. (3 credits)

#### ENGLISH 370 Canadian Fiction: Beginnings to World War II

A study of the themes and technical strategies of Canadian fiction in its formative period, including romance, naturalism, documentary, autobiography, fable and myth. Texts are drawn from authors such as Haliburton, Moodie, Duncan, Leacock, Grove, Callaghan, Ostenso, Ross and Lowry. (6 credits) Note: Students who have credits for Engl 376 and 377 may not take this course for credit.

ENGLISH 371 Postwar Canadian Fiction I. A study of modern Canadian fiction through the 50's to the mid-60's as it incorporates the lyrical and documentary, the universal and the regional, the traditional and the experimental. Authors may include Roy, Wilson, Buckler, MacLennan, Watson and Richler. (3 credits)

ENGLISH 372 Postwar Canadian Fiction II. A study of continuity and development in modern Canadian fiction from the mid-60's through the 70's. Authors may include Laurence, Gallant, Atwood, Davies, Carrier, Hébert and Hodgins. (3 credits)

ENGLISH 375 Modern Canadian Poetry and Its Roots. A study of poets such as Pratt, Klein, Page, Livesay, Birney, Layton, Purdy, Webb, Atwood, and Ondaatje with their predecessors among the poets of Confederation. (6 credits)

ENGLISH 379 Canadian Drama. A study of several twentieth-century Canadian playwrights such as George F. Walker, George Ryga, Bryan Wade, Ken Gass, Michel Tremblay and Sharon Pollock who, taken together, represent such conflicts in Canadian art as regionalism and internationalism, realism and experimentation. (3 credits)

ENGLISH 440 The Literatures of Canada and the United States. Prerequisite: Enrolment in an English programme or 9 credits in English Literature. ENGL 290 or 300, or 301; 302. It is to the student's advantage to enter this course with knowledge of both literatures. Studies in common and contrasting problems in the two national literatures. (6 credits)

NOTE: For information about other academic courses required as electives as part of the various degrees, consult the University Calendar and the Course Guide of the English Department. The University Calendar is the only legally binding document on all university programmes, courses, degrees, and nothing in this guide may be construed to conflict with it.

#### Recent Awards for Concordia Graduates:

- 1. Lucy Ng: 2nd prize in the C.B.C. Literary Competition for fiction for 1990.
- 2. Irena Friedman Karafilly, 1st prize in the C.B.C. Literary Competition for Fiction for 1990.
- 3. Daniel McBain: the John Glassco Prize for Literary
  Translation (1990) for *Cocori* by Joaquín Gutiérrez.
- 4. Nino Ricci: the Bressani Prize (1990), the Governor General's Award (1990), and the *Books in Canada / W.H. Smith* First Novel Award (1990) for *Lives of the Saints*.

For further information write to:

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